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## **HOW TO ENJOY PICTURES**

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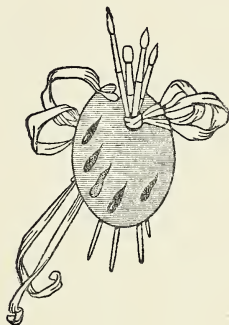
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# HOW TO ENJOY PICTURES

BY

J. LITTLEJOHNS, R.B.A., A.R.B.C.



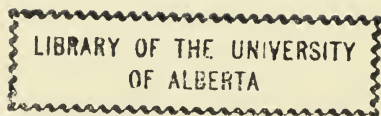
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# HOW TO ENJOY PICTURES

## INTRODUCTION

*IT is sometimes said that the floors of a certain London picture gallery are so well polished as to "take the shine" out of the pictures! The story is told of a countryman who visited the gallery, leaving his companion to gaze at the traffic. In a little while he emerged triumphant. "There," he said, "I walked round every room, and looked at all the pictures. I did it in twenty minutes. If I'd had my nailed boots on, I'd have done it in half the time!"*

*That kind of story makes us smile; but how many other people express the same attitude towards pictures in a less candid and emphatic way? The grown-ups wander from room to room, giving an idle look here and a vague glance there, getting more and more bored while they wait for the rain to stop. The children wish their parents would miss a few rooms and get outside. But once they*

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*are in the street they brighten up considerably and say :  
“ Now let’s have tea—and then we’ll go to ‘the pictures’ !”*

*What does it mean ?*

*Why do so many people who visit picture galleries, or are taken there, pass by masterpieces without noticing them, while great artists will stand and gaze with awe in silence, or speak their praise in whispers ?*

*Is it just because people are born that way ? Is it impossible for most of us to look with more interest on a work of genius than at a pretty face on a magazine cover, or the photograph of a cinema star ? This indifference, is it bred in the bone ?*

*In some cases it undoubtedly is. A large number of people (though not a large proportion) do not like pictures because they cannot want to like pictures. They may have a passion for science or business or sport, or even for some other forms of art such as music or dancing, and yet be born almost blind to the beauty of form and colour. Others there are who have been so engrossed in other pursuits that they have lost the desire which they had when young, or, immersed in other interests, can never be expected to turn their thoughts to the painter’s art.*

*But if we dismiss these as hopeless there still remains a very large body of ordinary everyday intelligent people who feel that they are missing something that they might otherwise have if they only knew how to look and what to*



## INTRODUCTION

*look for, when they stand in front of the world's master-pieces of painting. Several such people have said to me, "I'm afraid I don't understand pictures, so you must tell me what to like." That, of course, is impossible. No one can tell another what to like ; because liking cannot be done to order. There is nothing more odious to an artist than the person who professes to admire that which does not touch him in the least. Better honest indifference than gushing pretence.*

*Besides this large class of enquiring grown-ups there are the children. In their early years almost all of them love to draw—not in exactly the same way that artists do, but they enjoy describing people and stories, in their own way, by drawing or painting pictures. But later, when they are made to draw straight lines and ellipses, pots and pans and all the kinds of things that simply won't come right, they often come to regard Art as something they will never, never be able to do because they were not born with the gift.*

*In some cases, no doubt, this is true. Some children grow out of the desire to draw. Others lose their not very strong taste because their drawing lessons were made dull when they should have been inspiring. Most children, however, manage to retain some pleasure in pictures suited to their age and temperament ; but in most cases they cannot be expected to take a growing interest, in spite of other interests and attractions, unless they are helped by*

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*those who have spent their lives searching for the reasons why some pictures are, and others are not, good and true and beautiful.*

*That is why this book was written—written by one who has taught thousands of children, painted and travelled and studied and pondered—in the hope that Art as shown in pictures may be to many more a source of genuine pleasure for the rest of their lives.*

## CHAPTER I

### LAW AND ORDER—AND THE GIFT

THERE is a prevailing opinion, even among what is generally called the educated classes, that an artist is a strange person endowed with a mysterious power. He can take a pencil or a brush, and, guided by some unseen force, draw it across the paper or canvas as the spirit moves—and a picture happens. As easily as that ! The scientist, the statesman, the philosopher—they become what they are by hard thinking, but the artist can almost do without brains, because he has that queer uncanny power “ the gift.” That is the common idea of an artist.

Now there is more than a grain of truth in this view. Some of the greatest artists who have ever lived seemed to be decidedly stupid, except when they were painting. There *is* some mysterious power that guides them, and what that power is we do not know, and perhaps we never can know. But this “ gift,” this inner force, cannot possibly get out and show itself without skill and experience. Millions of people may have had “ the gift,” but have never painted a picture, or written a poem, or composed a sonata. They have lived and

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died with power hidden within them, because they never had a chance to let it out. There are many true stories told of poor boys who were found drawing or carving hopefully, by some rich man, sent to a school or studio, and have turned out to be great artists. But how many boys, equally endowed, did not have the same luck ?

To become an artist the most highly gifted must go through a long course of hard practice and experiment. He must do more than train his hand to move and his eye to see. He must get to know many things—how to handle his materials, how to gain all the effects he requires, how to express those wonderful impulses that were born with him. He may not need to knit his brows as long or often as a chess player, but he cannot paint a picture without thinking. He has to compare and connect and remember and construct. He often has to try and test many times before he is satisfied. And to the end of his days, if he is worthy of his calling, he is always struggling with some fresh problem.

If we are to understand and admire his pictures we must know all we can about these problems and how they are solved; how these wonderful effects of light and shade and colour are produced. We cannot hope to know by what process his mind sees visions of beauty, but we can learn much about the way he puts them on to the canvas and thus tells us what he has seen.

## LAW AND ORDER

We shall then be surprised to discover that the artist is a sort of conjurer. He can make us look and think and feel and enjoy by means of many wise devices. He can make lines look long when they are short, and colours look bright when they are dull. He can make us feel calm or excited, happy or sad. And, although he is not always aware of it, he is sometimes a profound philosopher, because he knows a great deal about the workings of the human mind. He knows how to arrange lines and tones and colours so that our eyes move from place to place in exactly the way he wills—to linger here and skip across there, and to come back, time after time, to the same spot.

The name given to the method by which he does these things is Composition. The artist, like the poet and the musician, composes—arranges his material in certain ways in order to obtain certain effects. There is nothing haphazard about this side of his work: it is planned with the greatest care.

But a knowledge of Composition is not “the gift.” Composition is the means, the machinery, by which “the gift” is revealed. Many a picture has been painted with great skill and with full knowledge of every known principle of Composition, but the pictures do not move us, because the painter lacked “the gift.” He was like a speaker who arranges his words and sentences with perfect skill and ease, but has nothing

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to say. On the other hand, there are pictures painted by men who were fumbling and clumsy, but had an intense desire to express their glorious inner visions. These inspired pictures live, while the others, which are merely clever, die and are soon forgotten.

Nevertheless Composition plays such a large part in every work of Art that we shall need to get a clear idea of its principles and of the way in which the artist applies them.

You have probably heard of the Laws of Composition, the Rules of Design, the Principles of Ornament. These phrases often tend to create false impressions. Many people seem to think that at some certain time clever artists invented a number of rules which every other artist has got to obey. This is a mistaken view which has done a great deal of harm to art students and to others who want to understand pictures.

Let me put it as plainly as I can. Many beautiful pictures were painted before any of these laws were ever heard of. Artists went on trying and failing, trying again and failing again, until they were satisfied with some of their pictures. So they called them good ones. After many of these good pictures had been painted, as well as many more bad ones, the artists and other people who were interested began to compare their pictures to find out why one was better than another. After a long time they discovered,



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among other things, that the pictures they liked were put together in certain ways. And they called these ways the Laws of Composition. They did not *make* the Laws for artists to copy: they *found* the Laws in the pictures already painted.

To-day every art student learns (or should learn) what these Laws are: it is a necessary part of his training. And the knowledge saves him from many fruitless blunders. If, then, we are to appreciate what the artist does and why he does it, we, too, must understand the meaning of Composition.

In a remarkable book, which everyone ought to read, entitled "The Elements of Drawing," John Ruskin puts the matter very clearly. He says: "Composition means, literally and simply, putting several things together so as to make *one* thing of them." Summed up in one word, then, the first principle of Composition is *Unity*. Whatever effects the artist wishes to produce, the parts of his picture must be related, connected, so that together all the parts make one. If, when you stand away from a picture so that you can take it in at one glance, it is a jumble of pieces, the artist has failed. He may have succeeded in painting beautiful figures, clouds, trees, mountains or whatnot, but he has not produced a work of Art if these pieces are "all over the shop."

Think for a minute or two and you will realise that

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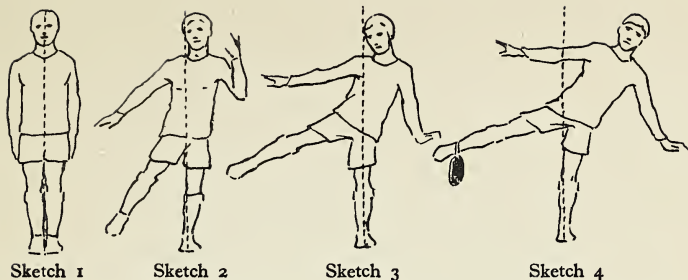
this quality of *Unity* depends upon another—*Order*. In fact, we cannot separate them. So we had better say that the first need of a picture is an *ordered Unity*. Or perhaps we can best express the fact in this way: Every work of Art must be so ordered as to produce an effect of *Unity*. There can be no doubt about this principle—this first great Law of Composition—because it applies to every good thing. We speak of the sum of everything that exists as the Universe—every separate particle of matter, perfectly ordered to make one great whole.

But it is not enough to know that there must be an ordered unity, though that is the first essential. We must now examine those Laws of Composition by which the picture is ordered and unified.

Stand in front of a large mirror so that you can see your feet as well as your face. First stand firmly on both feet like a soldier at “attention” (Sketch 1). Then raise the right foot sidewise; see what happens. Your body leans in the opposite direction to the raised foot, otherwise you will topple over (Sketch 2). You might think, at first, that there is an equal amount of body on each side, as in Sketch 1. But that need not be so. A foot stuck out a long distance, as in Sketch 3, will balance a larger weight of matter on the other side which is nearer to the upright line. In Sketch 4 there is a small weight attached to the boy’s ankle. This



## LAW AND ORDER



serves to balance him, although most of his body is on the other side. The steelyard is a better example. One pound on the left balances twenty pounds on the right, because the pound is hung a long way from the balancing point. You will see when you study the picture on page 17 how the artist has taken the great fact about *Balance* into account.



For *Balance* is as necessary in a picture as in standing or riding a bicycle. Rational life would be impossible without it. When a man is not quite sane or sober we say he is unbalanced. An unbalanced picture would make us feel uncomfortable. Some people, who are

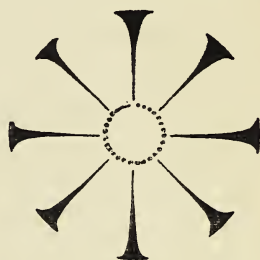
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very sensitive when they see a picture overbalanced on one side, lean in the opposite direction without knowing it, in order to “ restore the balance.” *Balance*, then, is a Law of Composition which must be regarded in the construction of every good picture.

When you look at any good picture you will find that one of two things is almost certain to happen. Either



Sketch 6



Sketch 7

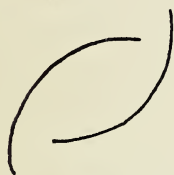
you will look straight at one point in the picture and then outwards from that point in several directions, or your eye will be drawn gradually, from several parts of the picture, to one point where it will rest. You will see the idea expressed in these two patterns (Sketches 6 and 7). In the first sketch the centre is a dark spot, and the thick lines which spread from it get gradually thinner. The first thing we see is the centre, and then our attention goes out in all directions. In the second sketch the centre is scarcely noticeable, while the spreading lines thicken outwards. In this

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case, we see the centre last because our attention is drawn to it. In the first case we say that lines radiate, and in the second case converge.

These arrangements often happen in nature, and that is why they are so often found in pictures. Wherever you look you will see examples: in the fingers of an open hand, in the rays of the setting sun.

These two Laws of Composition—*Balance* and *Radiation*—are generally seen in a picture at once; but there is another which is much more subtle, and is usually felt rather than seen, although it pervades nearly every good picture. Look at these three sketches showing the same two curves placed in different ways (Sketches 8, 9, 10). The first two are quite disconnected; they have nothing to do with one another.



Sketch 8



Sketch 9



Sketch 10

Now look at the next pair. The lines are the same size and shape as before, but are arranged differently. It is a pleasure to look at them. The dotted lines give the reason. The eye, after travelling up the line on the left, moves most easily along the path

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shown by the row of dots, and then goes down the second line without a break or jerk. The whole movement is pleasantly continuous. By careful arrangement the two lines have, in a sense, become one. But if one of these lines is moved very slightly, as in Sketch 10, there is an awkward jerk. The eye has to jump up to meet the second line instead of moving pleasantly as in Sketch 9. That is a simple illustration of how the artist draws our eyes over the picture with a smooth, easy, pleasurable motion. He adopts the *Law of Continuity*, as Ruskin called it.

Here let me explain that by "the eye" I do not mean the physical eye, but the mind's eye. It used to be thought that the physical eye, when looking at a line or combination of lines, moves regularly along from one point to another, just as the pencil does when we are drawing. But investigations have shown that this is not so. The eye moves in the strangest directions. It is the mind that realises the character and direction of lines and their relations to one another.

There are several other Laws which will not be dealt with in so much detail here lest you become confused.

There is the *Law of Contrast*, which gives an effect of strength: upright opposed to horizontal lines; straight lines opposed to curved lines; large masses opposed to small masses; bright colours opposed to dull ones.

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There is the *Law of Variety*, which is a less emphatic form of Contrast, and gives interest and a sense of movement to the picture. There is the *Law of Stability*, which is allied to Balance and helps to keep the picture firm and steady. There is *Rhythm*—that quality so clearly seen in music and dancing and the movements of waves. There is the *Law of Repetition*, which gives a feeling of harmony and peacefulness.

If you want to pursue the subject in detail there are many books on Painting and Design which deal with every side of the subject. But you cannot do better than begin with Ruskin's "Elements of Drawing."

Sketches 11, 12, 13 and 14 will serve to explain the value of most of the Laws of Composition. Sketch 11 is a jumble of foliage "without form and void." There is a mass of trees which nearly fills the whole space. Across it two thin trees straggle at such awkward angles that we feel they are going to fall at any moment. The man in the boat is so hidden that we want to take up some other position so as to see him properly. The foreground seems to be slipping down to the left into the lake. Altogether it is an uncomfortable muddle.

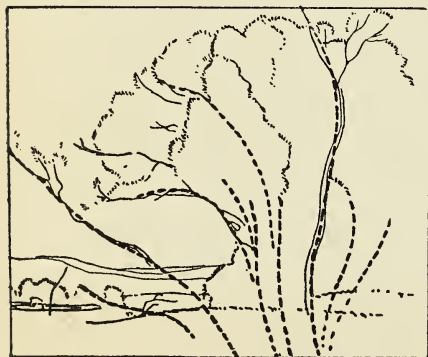
Nature often does things like that—providing the materials, but leaving the arrangement to the artist. Just such a view might have been seen by Corot when sketching in the forest of Fontainebleau. Indeed, nearly every detail is to be found in his beautiful little



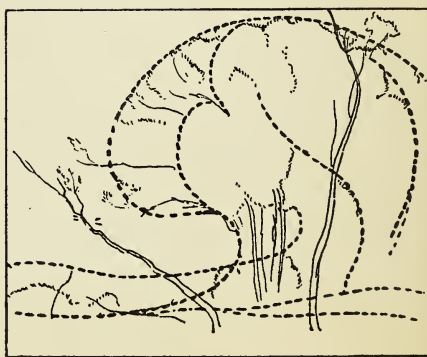
Sketch 11



Sketch 12



Sketch 13



Sketch 14





THE BENT TREE

*Photo: W. F. Mansell.*

*From the picture by Jean Baptiste Camille Corot in the National Gallery, London.*

## HOW TO ENJOY PICTURES

picture in the National Gallery, and shown in the illustration opposite the sketches. You will see, in Sketches 12, 13 and 14, how the Laws of Composition have been observed. Let us suppose that Corot had seen a view as shown in Sketch 11, and that he composed his picture from it. What would he have done to adapt this piece of raw nature to his own finished purpose? Sketch 12 shows the rearrangement of the masses. The large group of trees has been shifted to the right to give more room to the sky and background. This would have overbalanced the picture but for a counterbalance. See how perfectly this is done. On the extreme left is a mass of dark foliage, with a dark boat and a light figure in it. The figure has a touch of bright red, which by attracting additional attention gives a greater force, and so adds to the effect of balance. The land has been lifted up so that the eye does not fall out of the picture. But as that is not sufficient, the long, leaning, bent tree standing out against the sky is introduced to complete the balance.

The almost upright mass of tree trunks near the centre of the picture greatly helps to strengthen and give stability to the whole composition. The second of the two thin trees leans slightly to the right, lest the first should carry the eye too much to the left. It also serves to give variety to the right side of the picture, which would otherwise look rather dull and tame.



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Put your finger over each tree separately and see what the picture loses.

Sketch 13 shows the framework of the composition—a number of lines radiating from an imaginary point below the frame. By this means all the principal parts are brought together and make one—*i.e.*, they are unified.

Sketch 14 shows the remarkable use made of the *Law of Continuity*—how the eye is led easily over the whole of the picture by pleasant connecting curves, so that bit by bit, in due order, we can enjoy every detail of the scene. Thus we get *Balance, Radiation, Continuity*, producing a lovely ordered *Unity*.

Notice, too, that the subject has been so chosen as to give *Contrast* and *Variety*. The long thin trees are opposed to the dense masses; the dark foreground is opposed to the filmy lightness of the faint distance. The varied lights and shades give interest to every part of the picture. In every line and touch we can see the working of the great artist's mind.



## CHAPTER II

### PORTRAIT OF PHILIP IV. OF SPAIN, BY VELASQUEZ

#### *In the National Gallery*

THIS little picture is one of the most wonderful portraits in the world. Artists stand before it spell-bound, knowing that they can never hope to paint like that. Yet it is so quiet and retiring that out of every hundred people who pass it perhaps two or three stop to look. For it does not come out to meet you and compel your attention. You have to go to it, look at it quietly and carefully, and wait till it grows on you. Soon you will feel that it is a picture apart, different, superior. It will make many of the big bright pictures you have been seeing in other rooms seem crude and commonplace.

No one can explain, in mere words, this miracle of paint; but I can do something to help you to study it for yourselves. You may never get to like it—that depends on your mental attitude as well as your sense of taste.

Velasquez, as we know from one of his pictures, was a tall, dark, handsome man. He was a Spaniard who lived from 1599 to 1660; and the latter half of his life

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was spent in the Court of Philip IV. of Spain at Madrid. He spent most of that time painting pictures for the King and in superintending Court ceremonies. Although he painted subject-pictures of various kinds in early life, he seldom seems to have wanted to do anything but portraits of the Royal Family and other people of the Court. He was quite satisfied as a paid servant who painted what his master wanted. Every year during the whole of that time he probably painted at least one portrait of the King. There are nearly thirty to be found in various galleries. One is in the Dulwich Gallery, and two are in the National Gallery. The one illustrated here, "Philip When Old," is the last, painted shortly before the artist's death, when he was at the height of his power.

Velasquez was not the sort of person who had what is wrongly called "the artistic temperament." He was not wayward and excitable. He was reserved and aloof, regular in his habits and methods. He was not always wanting to "break out in a fresh place." But he had the most amazing powers of observation and skill. He could see the exact shape and tone and colour of anything he looked at; and he could render what he saw with the greatest ease. He could do more: he could see deep into the character of his sitters, and put into the picture what he knew about them. And into this marvellous portrait he put all the skill of a lifetime of

## PHILIP IV. OF SPAIN

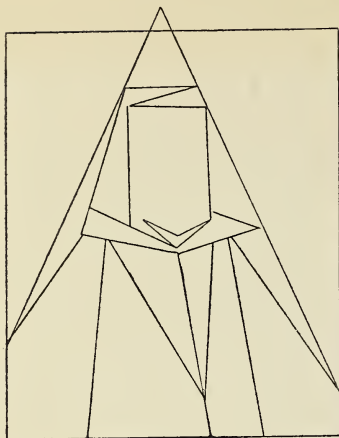
training and more than twenty years' experience of the character of the King.

It has been said that a great portrait is just as much a portrait of the painter as of the painted. That is a deep saying. Above and beyond the skill and insight, there is in every great picture, in its construction, arrangement and technique, a mysterious something which reveals the inmost soul of the artist. It is that quality which gives this picture its highest value: the refined strength and the dignified reserve of Velasquez, not only the character of the weak and useless Philip.

Now let us examine the picture. The paint is laid with the utmost care: every little bit of light and shade is exact and precise. There are no dashing strokes; everything is perfectly finished. The colour is most restrained. A black dress, a dark brownish background, an almost colourless face. The only bright colour is on the gold chain and buttons. The whole picture could be copied by the use of black, white, yellow, red, blue and brown. It owes nothing to tricks, emphasis or thick paint.

The composition is of the simplest kind. Look at Sketch 15, and you will see that the whole figure is based upon a series of triangles and a rectangle. This form of composition is known as pyramidal, and has been used by artists of all countries and all times. The triangle and the pyramid express *stability*. They

## HOW TO ENJOY PICTURES



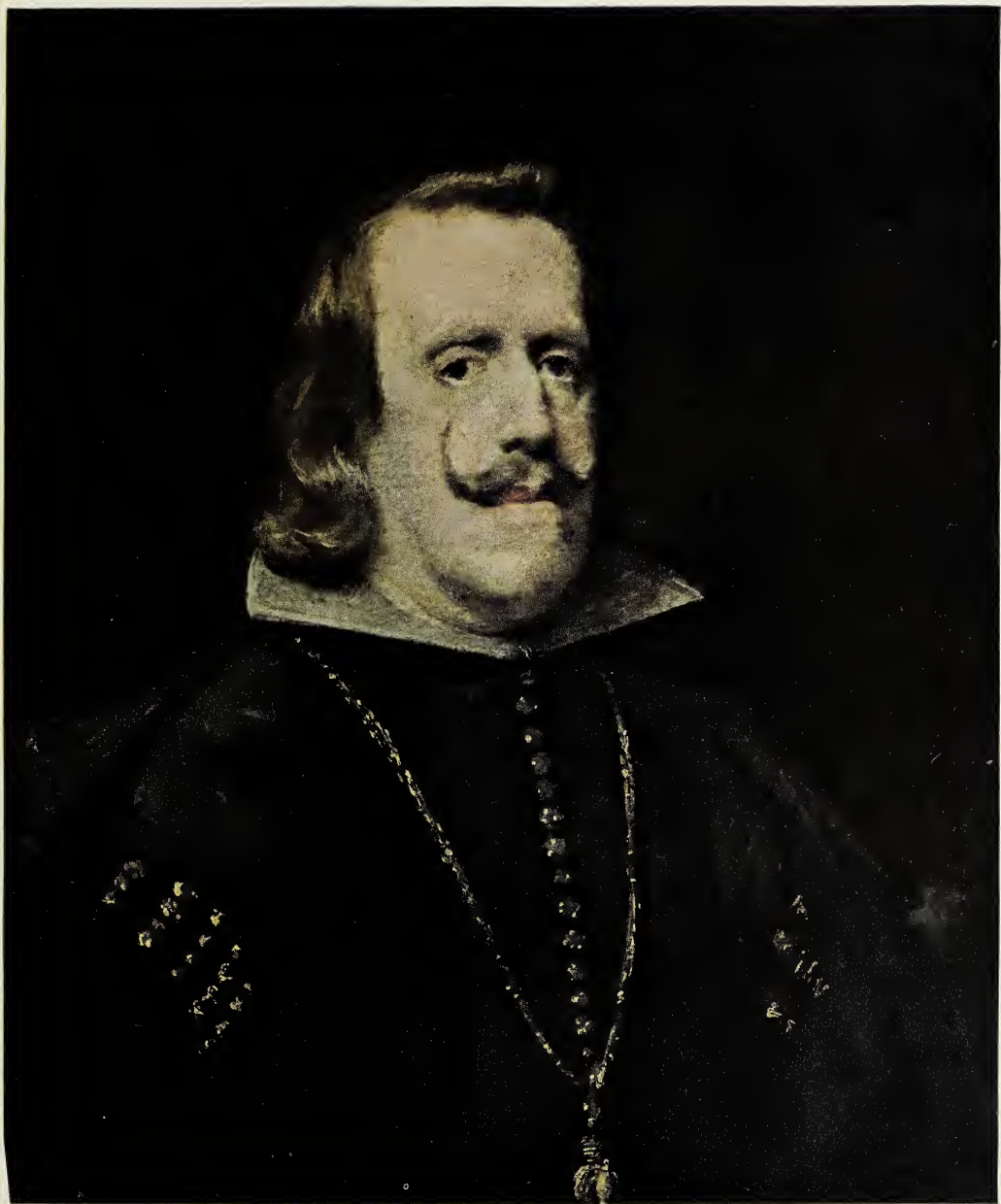
Sketch 15



Sketch 16

are perfectly balanced and ordered. They give a sense of abiding strength and quiet satisfaction. But the triangular basis is so modulated and softened in this picture that it is seldom noticed except by artists. The essential framework of the construction is hidden by the most delicate variations. This is one of the ways in which strength and subtlety are combined.

Sketch 16 shows that the arrangement of light and shade is as simple as the construction. One large patch of light for the face and a few touches for the hair; two patches of greyish light on the collar; three long lines of bright spots and two sets of balancing spots—an exquisitely arranged pattern of lights on a dark background. With this as a firm basis of design the artist



PHILIP IV. OF SPAIN

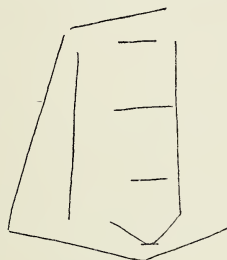
*From the portrait by Velasquez in the National Gallery, London.*





## PHILIP IV. OF SPAIN

introduced the most tender modulation of tone and colour. The warm background contrasts with the cold colour of the dress and harmonises with the yellowish brown colour of the hair. The face is pale, but not dull: there is a wonderful value in the touches of pale red on the lips. The merging of warm lights into cool grey shades is beyond description.



Sketch 17



Sketch 18



Sketch 19

The only way to appreciate a picture fully is to copy it. For then you are bound to see every detail in its relation to the rest. Spend a couple of hours drawing this face, and the experience will be a revelation. Sketches 17, 18 and 19 will help you to begin by drawing in stages, and at the same time suggest a method for drawing almost any face of this thin, straight type. Sketch 17 is composed entirely of straight lines. Commence by drawing a horizontal line to mark the top of the forehead, and another to mark the bottom of the chin. The mouth happens to come exactly one-

## HOW TO ENJOY PICTURES

third from the bottom, and the upper eyelids one-third from the top. The lines marking the width of the face are nearly upright, but the left line is rather more sloping. The rest need not be described.

When your drawing is exactly like Sketch 19 complete it by copying from the picture every detail of form, including an almost black background. Then put away the picture and your drawing and try to do another from memory. Whenever you are in serious doubt consult the picture for a few moments, and continue your drawing from memory. Correct it again and again until it is without flaw. This done you will have gained an invaluable understanding of how a genius can make a few lines and shades say as much about a man as a whole book of words, however truly written.

## CHAPTER III

### PORTRAIT OF AN OLD LADY, BY REMBRANDT

*In the National Gallery*

WHAT a contrast ! Artist, subject, character, intention and method—all as different as could be. Yet this little picture ranks with “ Philip When Old,” as a superb masterpiece.

Rembrandt (1606–1669) lived at about the same time as Velasquez, but under entirely different circumstances. He was a Dutchman, living in a land of successful merchants. He was a jovial, independent, unreserved, careless genius. For a time he was successful, and became wealthy. But he gave offence to some of his sitters because he thought more of creating a work of art than of pleasing his patrons. He was always striving to express himself, and his style changed with growing mastery. But the better he painted, the less his pictures sold, because he forsook the popular style of the day. Partly owing to his improvidence, but mainly because of his neglect by the public, he died penniless and forgotten. It is said that after his death some of his pictures, which to-day are priceless, could have been bought for sixpence !

## HOW TO ENJOY PICTURES

Rembrandt began by painting in the manner of the day, with as much finish as Velasquez; but he was not content with the best his hand and eyes could do. He wanted to express the inside, the mind, more than the surface. To him a portrait was something more than a likeness; it was a means by which he could say what he thought and felt about human nature. All real artists do this to some extent, but Rembrandt triumphed beyond all the others. He had no king to paint year by year; he painted himself. You can see him first as a handsome, careless, gay young fellow, then grown to a thoughtful, determined middle-age, and end tragic with disappointment. He did not cease painting because he could not sell his pictures. Day by day, as his visions increased in grandeur, his method of painting became more forceful, as he sacrificed all that to him was worthless, whatever the public thought. Velasquez could please himself as well as others. Rembrandt pleased himself alone.

You can see all these contrasts in the character of the painters in these two portraits. The Old Lady comes out at you; she is bursting to speak. She is not reserved and refined. She is strong-featured, capable, emphatic, full of vigour and ready to express herself without pretence or hesitation. Everything in this picture—the design, the colour, the light and shade—is arranged and painted to reveal this type of

## PORTRAIT OF AN OLD LADY



Sketch 20



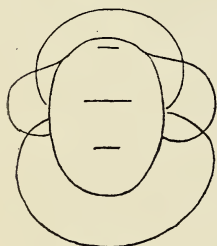
Sketch 21

self-reliant Dutch women, the type that Rembrandt admired.

Look at Sketch 20 and compare it for a moment with that of Philip. The basic lines of composition are in complete contrast. The picture is oval, the face is oval, the ruff is oval, the face, ruff and bonnet come within an oval, and the dress is part of an oval. Not exact ovals, of course. These underlying curves are varied as Velasquez's straight lines are varied. But they dominate the whole composition. And so with the face. All the surfaces are rounded—the full cheeks, the full nose, the full lips—everywhere a strong, generous fulness. You will see this rounded character indicated in Sketch 20 by the faint dotted lines.

## HOW TO ENJOY PICTURES

Note the intense contrasts in light and shade (Sketch 21), and compare with the subtle variety of the tones of Velasquez. Note, too, the different treatment of the background. Velasquez makes it melt into the dress so that the edge is unnoticeable. Rembrandt makes the background dark against the light parts of the head and light against the sharp edge of the black dress. Velasquez makes every contour of the face glide into the others. Rembrandt emphasises with heavy lines. Each method is perfectly expressive of the artist's intention.



Sketch 22



Sketch 23



Sketch 24

Those readers who have made a faithful study of the face of Philip will need no persuasion to do the same with the Old Lady. Here the method is the exact opposite (Sketches 22, 23, and 24). Instead of beginning with straight lines and ending with subtle curves, start with the soft curves and end by infusing vigour with short straight lines.

Several important details in this face should be





PORTRAIT OF AN OLD LADY

*From the painting by Rembrandt in the National Gallery, London.*





## PORTRAIT OF AN OLD LADY

noted. The eyebrows are on different levels and go in different directions. The eyes are extraordinarily varied in shape and position. The intense character of the face is largely due to the emphasis of the differences in the two sides of the face. Make a copy and a memory drawing; the labour will be amply repaid by added knowledge and appreciation.



## CHAPTER IV

“THE AGE OF INNOCENCE,” BY SIR JOSHUA REYNOLDS

*In the National Gallery*

SIR JOSHUA REYNOLDS (1723-1792) was the son of a clergyman and schoolmaster, and was born in Devonshire. Like many great artists, he could draw and paint when quite young, and was often found drawing when he was expected to be learning his lessons. On one of his drawings, made during school hours, his father wrote “Done by Joshua out of pure idleness.” But later his father came to see that Art was to be his son’s serious work in life, and the boy was apprenticed to a portrait painter in London.

He was not one of the careless, uncertain, happy-go-lucky kind of persons that artists are usually supposed to be. He was quiet and studious, an intimate friend of many of the greatest men of his day—Dr. Johnson, Oliver Goldsmith, David Garrick and many others. He was elected the first President of the Royal Academy; his discourses to the students are full of wisdom, and are still read eagerly by artists and others interested in painting.

Reynolds was a bachelor and very deaf, but he was very fond of children and loved to paint them. The

## HOW TO ENJOY PICTURES

children were never posed as if they were having their photographs taken. Sometimes they were clinging to their mothers, or playing with a dog, or dressed in fancy costume. "The Age of Innocence" shows a little girl, sitting with clasped hands and parted lips, eagerly watching something which is outside the picture.

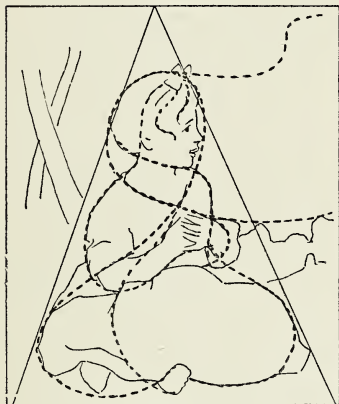
Another contrast ! As soon as ever we see this picture we stop and smile. We do not think of the form and colour, but of the subject—the charming, eager child with its look of innocent wonder. Then we note the warm yellow dress contrasted with the deep blue of the sky, the dark foliage and the brown earth. The subject first, the picture second. Does that mean that it is a better or worse picture than the other two we have been considering ?

Perhaps we may be sorry to admit it, but we must answer "Not so good !" The picture is beautiful, but it is hardly great. It will always arouse immediate interest and give genuine pleasure, but it cannot grow upon us. It tells us in a few minutes all that the artist has to say ; so there cannot be very much to say. We come back to the others, time after time, and find new beauty and deeper meaning. We cannot like "The Age of Innocence" more and more, but we can go on liking it all the same.

When we examine Sketch 25 we shall soon see one of the reasons. There is not so much thought in the

## THE AGE OF INNOCENCE

construction. The child is in an almost exact triangle going from the top of the picture to the bottom corners, and if we look at the picture from a distance the trees form a curve which contrasts with the straight lines of the triangles and partly encloses the face. It is all very artless, like the subject, and in that sense is perfectly



Sketch 25



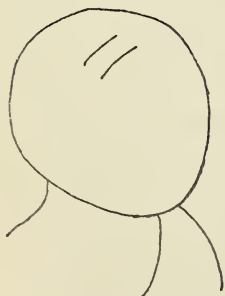
Sketch 26

harmonious. But it is too obvious: the construction is not modulated and varied and subtly hidden like that of Philip and the Old Lady. Sketch 25 also shows some of the lines of continuity which lead the eye over the picture and rest at the face. Sketch 26 indicates, in a bold way, the principal masses of light and shade which determine the composition—the light figure half surrounded by dark trees, relieved by a few lights on the trunks.

## HOW TO ENJOY PICTURES

The colour scheme is a simple arrangement of yellow and brown, with touches of pink and a passage of greenish blue around the head. This is the strongest colour contrast in the picture, and serves to hold our attention at the face. The prevailing warmth of the picture as a whole gives us a feeling of happiness that accords perfectly with the subject.

In drawing this subject, begin by getting the triangle in position, then sketch the main lines of the figure and add the broad masses as shown in Sketch 26. Draw it from memory before proceeding to details, and a valuable lesson in simple picture construction will be thoroughly grasped. It would also be a good plan to draw the face until it can be done from memory in a few minutes. This should be easy after the strenuous practice in the former subjects. The three sketches indicate a simple method. Note that the features come last, after the proportions are obtained.



Sketch 27



Sketch 28



Sketch 29





THE AGE OF INNOCENCE

*From the painting by Joshua Reynolds in the National Gallery, London.*



## CHAPTER V

“MADAME LEBRUN AND HER DAUGHTER,” BY

MME. VIGÉE LEBRUN

*In the Louvre, Paris*

MME. VIGÉE LEBRUN (1755-1842) was the daughter of a French artist. As a child she was pretty, sweet-tempered, highly gifted and remarkably industrious. At fifteen she was an accomplished portrait painter, and the greatest celebrities of the day flocked to her studio. Much of her life was spent at the French Court, where she painted Marie Antoinette as often as Velasquez painted Philip. But while Velasquez laid bare the soul of a king, we know little more of a queen from Mme. Lebrun's portraits.

The artist's style and character does much to explain the popularity of her pictures. The dresses are painted with great care and taste. The faces are pleasing to the popular taste—lustrous eyes, tremulous lips, damask cheeks, silken hair—nice story-book people. She lived among and painted many of those whose callous actions brought France to a terrible revolution, but she did not put their real character in her sitters' faces as Velasquez did. She gave to many of them some of the tenderness,

## HOW TO ENJOY PICTURES

delicacy and charm that we see in this portrait of herself and her child.

This is the kind of picture that nearly everybody likes—except a few artists. It is a delightful subject—pretty, expressive faces, attractive colour, and, above all, touching sentiment. Our first impression is not “What a beautiful picture!” but “What a lovely and loving mother, and what a happy confiding child; what pretty pink cheeks and speaking eyes!” We are pleased with the pretty dresses and the finger pressing into the soft arm. We linger happily over every detail.

Many artists find much to admire in this picture, but few would put it on a level with most of the other pictures in this book. Why? Because, like “The Age of Innocence,” it has no depths of inner meaning and hidden beauty. All is on the surface. We see everything in it in a few minutes. We should find no more if we looked at it for a week, because there is no more to be found.

You can test this statement quite easily. Look at the face of Philip for two or three minutes and notice how the sides of the face seem to go back, like a piece of sculpture. You can almost feel what the back of the head would be like. Then look at the Old Lady and notice how the nearer parts of the face seem to come out towards you as if they were carved. Then turn quickly to Mme. Lebrun and look for the same

## MADAME LEBRUN AND HER DAUGHTER

quality. It isn't there ! Instead we have a collection of highly detailed features, but not a solid modelled head. Put your finger over the faces and hair, and look at the rest of the picture. It is, for the most part, simply and firmly rounded like a piece of sculpture. Remove your finger, and you will see at once how trivial are the faces and hair. They are like retouched photographs. Place by the side of this picture reproductions of women's faces by Velasquez or Holbein, and you will see the difference between surface prettiness and penetrating beauty.

But the picture is not by any means devoid of graceful composition (or the artists would not admire it at all !), though it rather gives the impression that the painter had obeyed the Laws of Composition because she had learned to do so, and not because she could express herself best in that way.

There is the triangle again—the pyramidal form of composition, as you will see in Sketch 30. The *Law of Continuity* is more evident in this picture than any in the book, as is shown in the same Sketch. Curious, as well as effective, is the use made of *Radiation*. The point of the elbow is made a distinct centre from which lines flow in all directions, welding the lower half of the picture into a well-ordered mass. Much of the strength of the picture is due to this cleverly worked-out plan.



## HOW TO ENJOY PICTURES



Sketch 30



Sketch 31

Sketch 31 shows how, in addition to the lines of continuity, the artful arrangement of the lines of the drapery sweep up to the principal part of the picture. The details of the dresses in many pictures distract our attention from the faces. Here nearly every fold tends to draw our attention up to the faces enclosed by the fair entwined arms. It is a notable example of the value of *Radiation*.

I do not recommend you to draw this picture in the same thorough way that I hope you have done with the previous ones. Indeed, a faithful study of the faces would be harmful, if it led you to admire their feeble prettiness. But a sketch of the composition would be a valuable piece of education.



MADAME LEBRUN AND HER DAUGHTER

*From the painting by Madame Lebrun, in the Louvre, Paris.*





## CHAPTER VI

“THE INSIDE OF A STABLE,” BY GEORGE MORLAND

*In the National Gallery*

THE life of George Morland (1763–1804) is one of the saddest among famous painters. His father was an artist who painted with crayons. When a very young child George used to do very much what the pavement artists try to do—viz., paint objects on the ground so that they look real. On one occasion his father stooped to pick up some crayons which the boy had painted on the floor, and so well did George paint a beetle that his father tried to crush it with his foot! Once a servant shrieked in horror at a big spider which George had drawn upon the ceiling with charcoal!

Unfortunately his father was a harsh man who did not understand children. He made George work almost every minute of the day and never allowed him to play with other boys. As soon as he was well trained he was kept hard at work copying pictures for sale so that the father could make money out of his son's forced industry. The boy's life became so lonely and hateful that when he was free he deliberately did everything

## HOW TO ENJOY PICTURES

that his father disliked. He drank heavily, mixed with the lowest acquaintances, sank into poverty and disease, and died before he was forty.

During his best years, however, he painted many fine pictures, and among them a few works of genius. Most of the pictures represent country scenes with animals, taverns, rustics and the like.

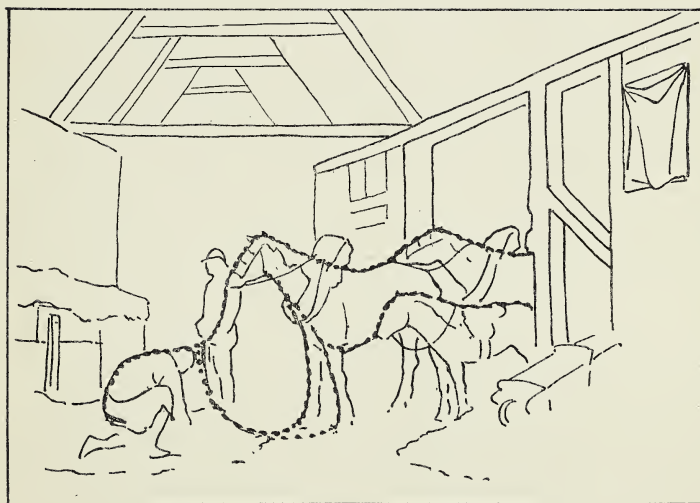
Morland, like Doré, had an extraordinary memory. He could look at a subject, and, long afterwards, paint it completely without the aid of a sketch. The picture illustrated here is one of his best. It shows the interior of a barn at Paddington, which was then miles away from London.

An ordinary barn, three ordinary animals, two ordinary men, and a wheelbarrow—that is the subject. Out of this commonplace material Morland, by the magic of his genius, made a thing of extraordinary beauty. At first glance we might suppose that the artist painted a barn just as he saw it, with the horses coming in just as he happened to see them—that he took, as it were, a mental photograph of something that actually happened. But if we looked at such scenes for twenty years we might never find such a beautiful composition. For it is the composition, not the subject that makes the picture wonderful—that and “the gift.”

Let us look at this picture very carefully. It differs in almost every way from the others we have been exam-



Sketch 32



Sketch 33

## HOW TO ENJOY PICTURES

ining. Place your hand on Sketch 32 so that it covers the door, window, animals and figures. You will then see that the rest of the picture is very dark and nearly flat in tone. All the striking interest of the picture is under your hand. Take it away quickly, and you will get a sense of a bar of light right across the picture, as I have tried to suggest in the sketch. Your first look has got to be in this direction: the artist has arranged his lines and lights and colours so that you have to look as he wills. That is the great scheme of the picture—a movement from the outer light into the darkness of the barn. Now see how exquisitely the movement is made. Your eye does not move in a steady straight line, but leaps lightly into the doorway from the red horse to the white one down to the stooping man, and up to the hay in the stall. Now notice how this general movement across the picture is helped by two apparently unimportant features—the near window and the wheelbarrow. Put your finger over the window, and the bar of light is destroyed. Take away the wheelbarrow, and the same thing happens, because the wheelbarrow and the edge of the roof over the doorway form two radiating lines from light outside, and act as a frame to the bar of light. All that is wonderful, but there is a more subtle influence which follows after you have been made to realise this rush of light across the picture. Along the middle of the bar of light, as you will see in Sketch 33,





THE INSIDE OF A STABLE

*From the painting by George Morland. in the National Gallery, London.*





## THE INSIDE OF A STABLE

is an exquisitely beautiful line beginning at the doorway on the back of the red horse, tripping up to the ears of the white horse, slipping down the head, dancing along the arm of the man in shadow, down the curved back of the stooping figure, up to his knee and then down to the ground. It gives us the same delight as a bubbling fountain of water falling in a cascade. Then when the end of the line might give a sense of weakness the eye is led to the head of the horse and down its two fore legs to the fore feet. It is just like a passage of rippling music ending in two firm chords.

There are many other purposeful lines in the picture, which help to increase our pleasure by leading us gently from one point to another. Some of these are also shown in Sketch 33 by dotted lines.

Of the colour we cannot speak with complete certainty, for, as with most other old pictures, the browns have become more intense with age. But we can still see the beauty of the whole colour scheme—the startling whiteness of the first horse surrounded by the warm yellows, browns, greens and dull reds, merging into dark grey tones to the edges of the picture. We can also note the great value of the few bright touches of red on the harness and the men's faces.

The technique—*i.e.*, the way the paint is handled—is full of skill and knowledge, firm and yet delicate. See how the bones and muscles of the white horse are

## HOW TO ENJOY PICTURES

suggested; the folds in the coat of the stooping man; the roundness and sparkle of the lantern. It is all so deft and sure. No one could fail to learn much about the technique of oil painting by making a careful copy of this lovely picture.

## CHAPTER VII

“THE AVENUE, MIDDELHARNIS,” BY HOBBEEMA

*In the National Gallery*

Go through any gallery of old masters, and you will find few landscapes, compared with the number of portraits and other forms of subject-pictures, where figures are most prominent. Landscape painting is a modern art. Formerly a small amount of landscape was often used as backgrounds to figures, as may often be seen in pictures of the Madonna. But it is only in recent times that many artists have devoted themselves entirely to landscape painting. Here and there, however, an artist, or a little group of artists, have made landscape their chief aim, or at any rate spent a good deal of time upon it. Hobbema was one of such a group of Dutch painters in the seventeenth century.

Just as portrait painters go to look at “Philip When Old,” the landscape painters of to-day go to study and admire Hobbema’s picture of an avenue of trees in Holland: because it is full of lessons, of problems solved, of difficulties overcome and beauties revealed. In fact, it is from pictures such as this that we have

## HOW TO ENJOY PICTURES

discovered many of the Laws of Composition that apply especially to landscape.

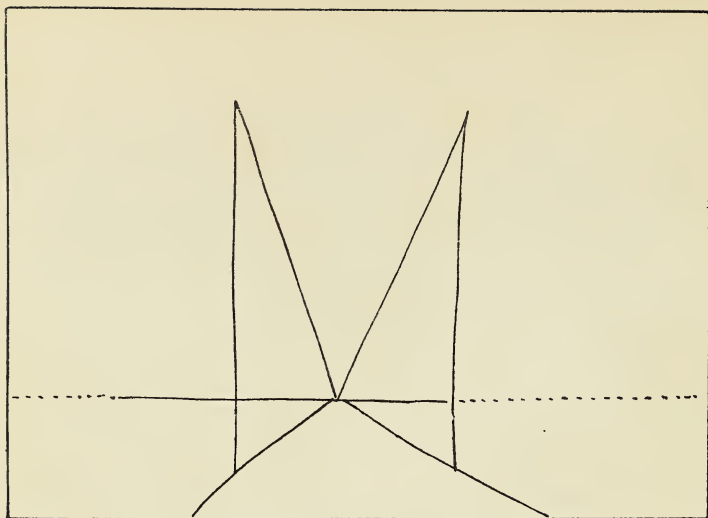
Here we see the main problem of landscape compared with portrait, interior, and most other classes of figure pictures—*i.e.*, the problem of the “third dimension.” Look at the bottom of any landscape—the part which represents the foreground. It records a space only a few yards wide, because that is all the eye can see of the width of a foreground; but the farthest part of the land may need to be painted so as to appear twenty or thirty miles away and several miles across at the horizon. This distance from front to back is called the “third dimension.” It is difficult to represent, in any case, but it is especially so in a flat country like Holland, where long distances have to be expressed on a narrow strip of canvas. In this picture the road and two canals, which go right across the whole width, represent only about thirty feet; but the short space between the bottom of the picture and the church, which is really only one-fifth of the width of the picture, represents a distance of about two miles. And this strip of canvas is crowded with trees, roads, canals, fields, figures and a town, painted with thousands of delicate touches. In addition to all this mass of details, the picture contains two rows of trees that strike up in front of a glorious sky filled with masses of great moving clouds, and yet the whole picture is one of dignified

## THE AVENUE, MIDDELHARNIS

repose. So gently does Hobbema lead us from one beauty to another that we are always interested, always at peace.

How was this wonder brought about? The picture is so natural that it looks as if the artist selected his subject, set up his easel and painted the scene exactly as he saw it. But every painter knows that nature never supplies ready-made subjects, only material and suggestions. Hobbema might have seen the avenue in one place, the farmhouse in another, and the town in a different direction. He could never have found a spot where everything was so exquisitely arranged as we have it here. Memories of many scenes, many effects, many details, combined with much thought and experiment, went into this creation.

Sketches 34, 35, 36 and 37 will give some idea of how the composition was built up. In the first you see the framework: a horizontal line, two uprights, and four other straight lines going to one point. It seems so artless; and we might suppose that if the lines had been a little longer or shorter or differently spaced it would not have mattered. But in reality the proportions are exceedingly subtle. Take the placing of the horizontal line. If it had been half-way up the picture a proportion of half and half would have been offensive. If it had been one-third it would have been easily measurable by the eye. Unusually observant people



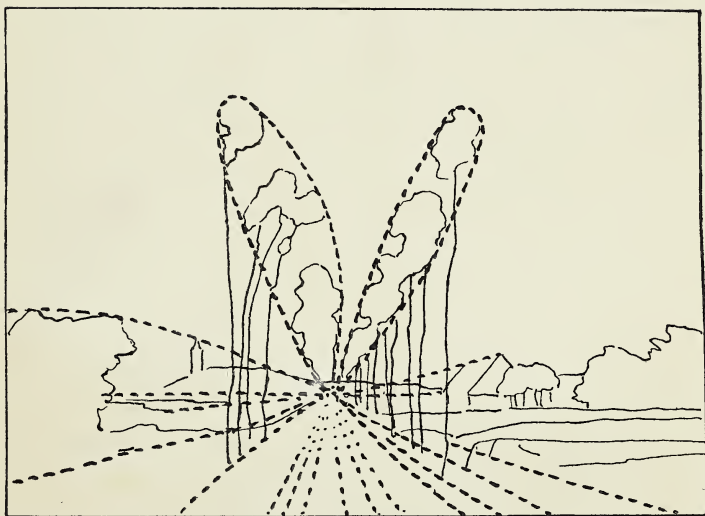
Sketch 34



Sketch 35



Sketch 36



Sketch 37



## HOW TO ENJOY PICTURES

would notice a proportion of one to four. Hobbema makes the land a little more than a quarter of the height of the picture. Next consider the avenue. It is not placed exactly in the centre. The space on the right is slightly larger. The four converging lines meet, not in the centre of the picture, but slightly to the left. The strength of simple, regular, central arrangement is there, but it is modified by delicate changes.

Now turn to Sketch 35, and see how these lines are clothed and hidden much as is done in Philip IV. and the Old Lady. Note first the variety in the shapes of the dark masses on each side of the avenue. The shape and arrangement of those on the left make the space look smaller. Those on the right form a narrow horizontal strip and make the space look wider. Observe how cunningly the trees in the avenue are varied in shape, size and arrangement. Nearly all the tops of the right-hand row touch one another; those on the left are divided into three groups. The two nearest trees are separated from their neighbours; the others are in groups with irregular gaps.

But the foliage of the avenue stands out too boldly, and the great number of nearly upright trunks tends to make our eyes jump up and down unpleasantly. In Sketch 36, see how these effects are corrected in a most masterly way by masses of clouds going right across the sky, contrasting with the direction of the tree trunks.



THE AVENUE, MIDDELHARNIS, HOLLAND

*From the painting by Meindert Hobbema, in the National Gallery, London.*



## THE AVENUE, MIDDELHARNIS

Now turn to the picture, and see how the darker portions of the clouds make some of the trees less prominent, while others, coming against white clouds, stand out clearly. The horizontal form of the clouds repeats the several horizontal lines of the hedges and the extreme distance and helps to keep the whole picture tranquil. But see how lightly the clouds dance across the sky in spite of the horizontal arrangement. On the left they are rather dark and nearly flat; on the other side they brighten, and one cloud stands up above the horizontal mass of trees and houses below. The whole sky is a triumph of apt arrangement.

Now see how the effect of distance, the "third dimension," has been expressed. The four converging lines in Sketch 34 form the framework; but this has been emphasised and modified in a score of ways. The dotted lines in Sketch 37 show how the eye is taken from various points in the picture down to the little figures at the end of the avenue.

There still remain two matters of great importance. You will notice that the point where all these lines converge is not the point where the eye finally rests, because it is drawn along to the left, by the bright roofs of the houses, up the slender red tower; but as this would give us a feeling that the picture was lop-sided, the village is balanced by the farmhouse on the right. Finally note one delicious artifice which appeals most

## HOW TO ENJOY PICTURES

to painters who have been confronted with the same problem. In Sketch 36 a few of the tree trunks have been left out; consequently the group on the left feels unsteady. In the picture you will see two little trees which counteract the impression. One of them is exactly vertical; and there is another on the other side of the avenue. These are examples of the little things that mean so much to the sensitive mind. Look for them; look at every square inch in the picture. It is one mass of purposeful details, but nothing obtrudes. Everything combines to form one perfect harmony.

## CHAPTER VIII

“ ULYSSES DERIDING POLYPHEMUS,” BY TURNER

*In the National Gallery*

By general consent Turner (1775-1851) is regarded as our greatest landscape painter, and, in the opinion of many authorities, he is considered to be the finest the world has yet known.

He was the son of a poor London barber, uneducated, unattractive and unrefined in every way except as a painter. He spent a long life in ceaseless work, always striving to get nearer to his one ideal—the expression of light by means of colour. He painted thousands of pictures, he made an immense number of illustrations and etchings, and his sketches have never been numbered. Several rooms in the Tate Gallery are filled with his work. No English artist has ever been so fully described or so highly praised.

As a young man he set himself to rival and excel the paintings of Claude Lorraine, a wonderful French painter, whose works were very popular in England at that time. After several years, when he had satisfied himself, he broke away from his master and painted



## HOW TO ENJOY PICTURES

in an individual style based on his own experience. Later his style changed again, when, in the opinion of many people, he came nearest to the expression of his ideal. His pictures have been called "golden visions."

That description fits the present picture, which is one of the finest examples of his second style. The story illustrated matters but little. It happened to be the fashion to paint classical subjects in those days. What really matters is the beautiful conception expressed by an unerring combination of line and tone and colour.

As with most other great pictures, the construction is exceedingly simple and geometric in form. The framework consists, almost wholly, of straight lines. Sketch 38 shows the lines first seen—three sets of radiating lines from two centres. These give a sense of vastness and movement, but without cohesion or repose. So several short upright lines are added, which steady the composition. The long horizontal line holds the whole together, introduces a necessary note of calmness and simplicity, and counteracts the excitement and confusion caused by the violent radiation. This, however, might have been done by a lesser man. But in Sketch 39 we see the hand of a master. Across the sky go great sweeping curves suggested by trailing clouds; and up from the sun, right across the ship, goes

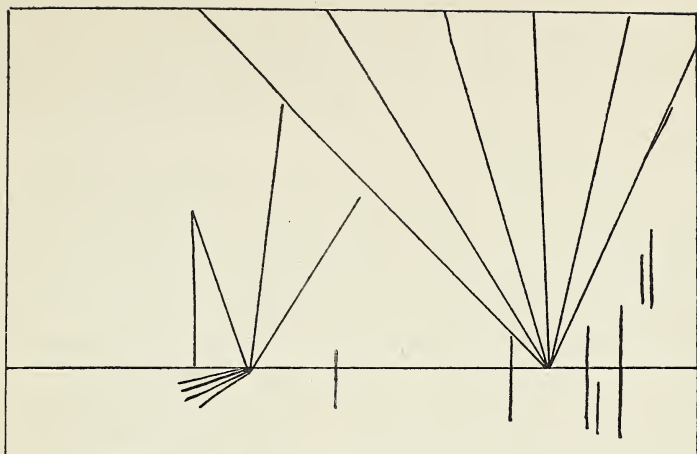




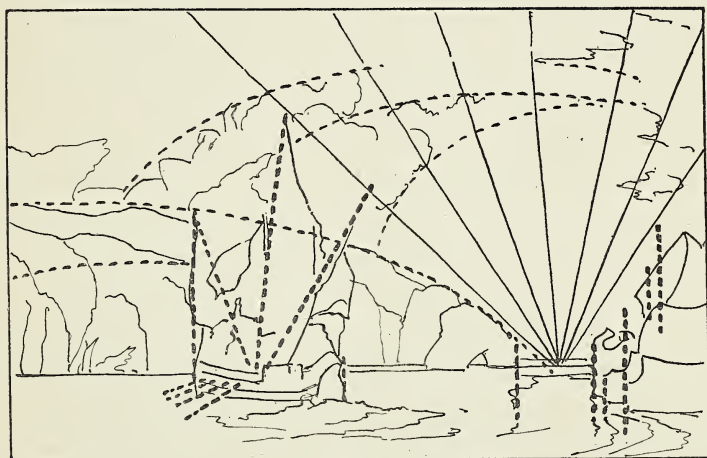
ULYSSES DERIDING POLYPHEMUS

*From the painting by J. M. W. Turner, in the National Gallery, London.*





Sketch 38



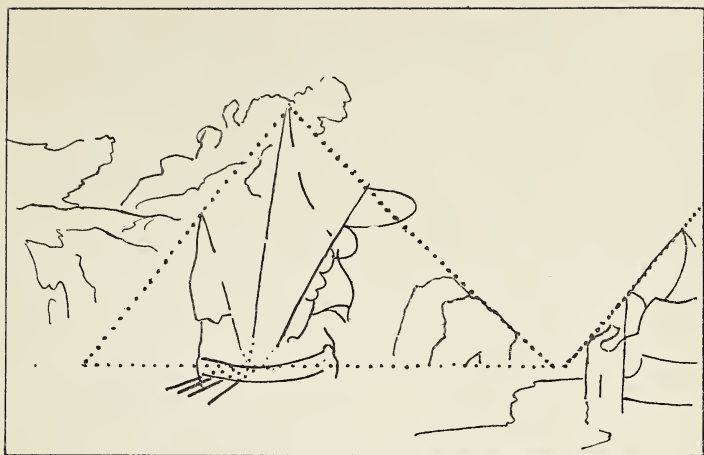
Sketch 39

## HOW TO ENJOY PICTURES

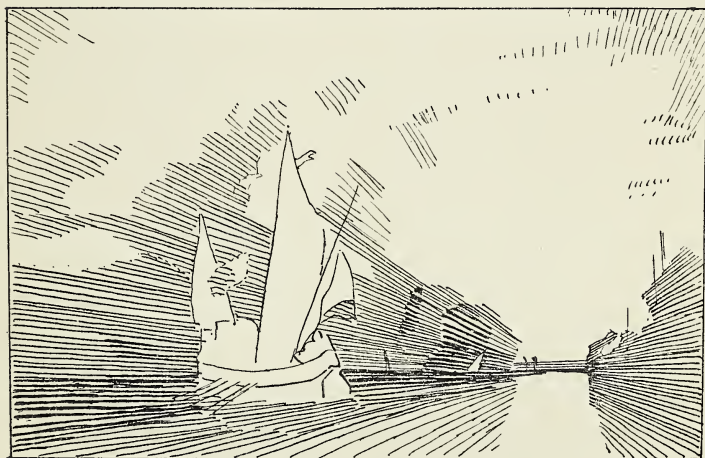
another great curve. These curves, contrasting with the radiating lines, and holding them together, make a truly noble combination.

In Sketch 40 is shown another and more artful plan that is seldom noticed, but it has a potent influence. The dotted lines show where the eye is made to travel along a triangle—up from the rising sun, over the rocks to the top of the highest sail, down to the top of the next sail, from there to a flame on the water, and then horizontally back to the sun. This large vague triangle, felt rather than seen, is balanced by the more positive triangular mass on the right of the sun. It is the master-stroke of the composition.

The tone arrangement is very simple—a radiation of light from the sun, broken by dark masses of rocks and ships on the right, and by the light sails of the largest ship, as shown in Sketch 41. The colour scheme is just as simple. Yellow, of full strength at the sun, carried with lessening intensity to the limits of the canvas; a variety of reds in the ships, rocks and little patches in the sky; all contrasted with, and brought to the full extent of their powers by, the dense greenish blue in the sea graduated to the faintest tints in the sky. Over these three positive colours, red, yellow and blue, there seems to be a film of varied delicate greys so that the whole picture, while remaining bright, is not garish. When we remember that the picture,



Sketch 40



Sketch 41

## HOW TO ENJOY PICTURES

like most of Turner's, has faded considerably, we can hardly imagine how gorgeous it must have been when it was painted. Here again is the same lesson—simple construction in line, tone and colour; subtlety combined with strength; power clothed in refinement.



## CHAPTER IX

“ THE TAPESTRY WEAVERS,” BY VELASQUEZ

*In the Prado, Madrid*

HERE is another picture by Velasquez, but how different from the portrait of Philip ! It looks as if the artist had taken a holiday from sober portrait painting and “ let himself go ” for once in a while. If you will look at a book of reproductions of his paintings, or go to the Prado, in Madrid, where so many of his wonderful works may be seen, you will notice that when he painted poor people—beggars, jesters, dwarfs—he showed more high spirits and sense of humour. Perhaps these pictures were often done to please himself alone.

“ The Tapestry Weavers ” is full of sparkle, movement and gay colour. At first it seems to be a rather muddled mass of strong lights and strong darks, spotted about with hardly any plan ; but as we look we soon begin to see some evidences of design. The parts seem to arrange themselves before our eyes.

We notice the doorway in the middle, strongly lit, flanked by walls and a curtain in deep flat shadow,



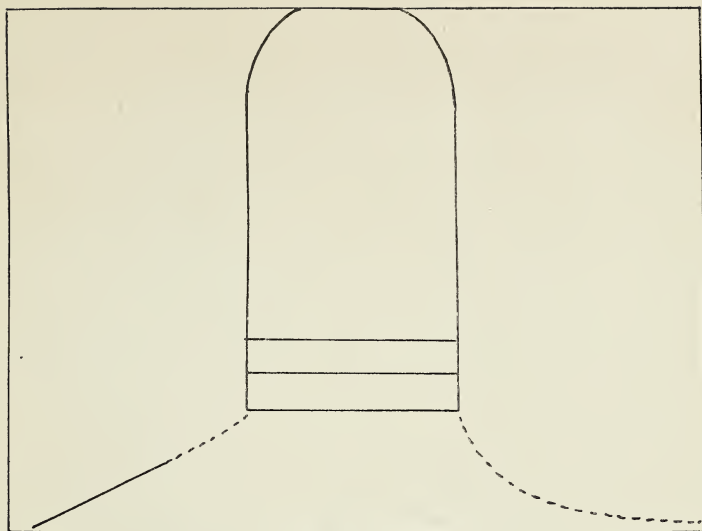
## HOW TO ENJOY PICTURES

but there still seems to be a muddle in the foreground.

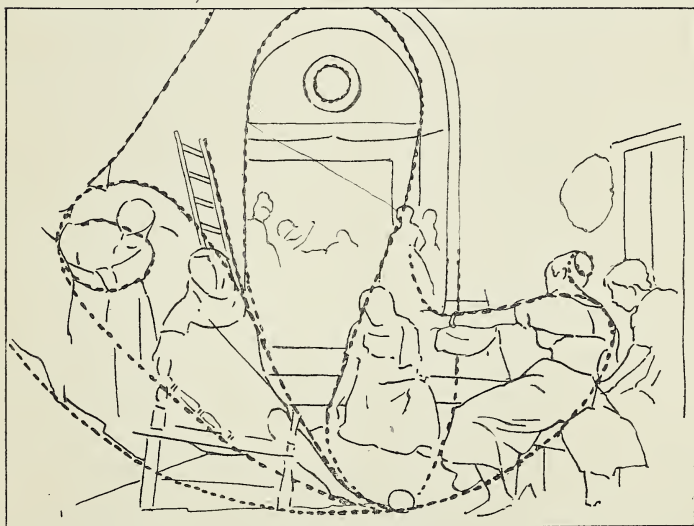
Soon we discover that when the eye travels down the sides of the doorway it is drawn out to the bottom corners of the picture by two lines, straight on the left and curved on the right, as shown in Sketch 42. Next we are aware of a number of lines radiating upwards from a circular blue ball on the floor. Then we realise that what at first seemed to be a muddle is a carefully ordered arrangement. Soon we begin to feel that the eye is swinging across the picture as if it were a pendulum hung from the circular opening above the tapestry. This also is shown by a dotted line in Sketch 43. It is the great line of the composition, binding the whole of the lower half of the picture together—making many things into one.

It is now evident that the circular opening is a very striking part of the composition. It is placed in a semi-circle, which emphasises its importance and makes a harmony with the spinning-wheel. In fact, circular and spiral forms abound, forming contrasts with the straight lines. These are shown in the same sketch. There is no need to illustrate many of the lines of continuity. Put a piece of tracing paper over the picture and draw them for yourself.

The colour scheme is much more simple—yellow lights, warm brownish shadows, red, white and dark-



Sketch 42



Sketch 43

## HOW TO ENJOY PICTURES

blue draperies, all brought into harmony by warm greys.

It would almost seem as if Velasquez deliberately set himself the most difficult of problems in composition. Certainly it is a brilliant solution.



THE TAPESTRY WEAVERS

*From the painting by Velázquez, in the Prado Museum, Madrid.*



## CHAPTER X

### A FEW WORDS OF FRIENDLY ADVICE: HOW TO MAKE THE MOST OF A PICTURE GALLERY

FIRST stroll round and get a general idea of what it contains. Let the pictures do with you what they will. Then select a few that make the strongest appeal, and look at each for several minutes. Whenever you can, get reproductions, take them home and study them on the lines suggested in this book. Later, go back to the gallery and concentrate your attention on, say, half a dozen pictures, and come away without giving more than a glance at the others. Idle browsing tends to become a dangerous form of mental laziness.

Then, if you are fortunate, persuade an artist, or some other person with a deep knowledge of pictures, to go round the gallery with you. Ask him to tell you which pictures he prefers and why. You will probably find that you have missed several pictures that will turn out to be your favourites in days to come. Pictures with quiet colours, tender harmonies, and other subtle qualities that were shouted down by their more noisy neighbours, will grow upon you every time you look at them.

## HOW TO ENJOY PICTURES

In the end, however, rely upon your own taste. Don't deceive yourself into thinking you like what you can't like, whatever the highest authorities may say. If you prefer bright pictures, grey pictures, loud pictures, quiet pictures or even pretty pictures, stick to your own opinion. But be sure it *is* your opinion, at any rate, for the time being. And if, after further consideration, your opinion does change, don't be afraid to admit it. There is no other honest way.



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